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FANTASIEN.

UMRISSE

ZUM ERSTENMAL

VON DI

ORIGINAL-PLATTEN ABGEDRUCKT

GEZEICHNET

VON

MORITZ RETZSCH

LONDON

IM VERLAG VON

SAUNDERS UND OTLEY, CONDUIT STREET

BLACK, YOUNG UND YOUNG, TAVISTOCK STREET.

TRTTNEL UND COUPIL, PARIS.

1834.

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FLÜCHTIGE ANDEUTUNGEN

zum Verständniss meiner von mir selbst radirten Fantasien.

GETÄUSCHTE HOFFNUNG.

Alleinige Freude gewährt meist nur die Erwartung eines Vergnügens; denn entweder es ist zu flüchtig verschwunden, oder tritt wohl gar nicht ein, so sicher Sterbliche dessen auch zu seyn wähnen;—diese schmerzliche Erfahrung macht auch schon das Kind. Versichert den schönen bunten Schmetterling unter dem Hute gefangen zu haben, schirken sich diese Kleinen voll Freude an, des Gefangenen habhaft zu werden, ohne zu bemerken, dass derselbe bereits entschlüpft ist, und ohne zu ahnen, dass somit die erwartete Freude im nächsten Augenblick sich in Betrübniss umwandeln wird.

DER MENSCHENGEIST AUF DER SPHINX.

Der Menschengeist in kindlicher Unwissenheit auf die Erde gebannt, sitzt, auf eine Sphinx sich lehnend, über das Räthsel des Lebens nachsinnend, dessen Phisionomie (das Gesicht der Sphinx) sich eben so wenig wie das von Nebeln umhüllte Oberhaupt desselben erkennen lässt; er ist betroffen vom Anblick des Todes und des Verbrechens (der von der Schlange zu seinen Füssen gemordete unschuldige Sänger), und Schmerzhaft ergriffen und erschüttert vom Begriff der Vergänglichkeit;—das Symbol des Reizenden und Schönen. die lieblich duftende Rose, welkt und verblüht in seiner Hand, ihre ausfallenden Blätter vom Winde entführt. Nesseln und Disteln wuchern auf kargem, steinig sumpfigem Boden umher, und Nebel ziehen die Ferne verhüllend, düster herauf; Trauer Wehmuth, und Angst umschleyern die Seele,—da entschlüpfen von ihm wahrgenommen, zwei leicht beschwingte Tagfalter ihren auf den Blättern der Distel fest haftenden Hüllen, und heben sich in bunter Pracht, leicht und freudig aus, drückender Sphäre zum reinen lichten Aether empor; und sinnend, folgt ihnen sein ernstes Auge, erglühend in der Ahnung eines höhern schönen Seyns.

DER DICHTER IN DER GEWALT DER UNDINEN.

Um in der Welt fortzukommen, das heisst, sein Brod zu haben und verstanden zu werden, ist die personificirte Poesie (der Dichter) meist nothgedrungen, antsatt den Pegasus oft besteigen zu können, in höhere Regionen aufzu, steigen, und in Begeisterung von Erhabenen Dingen zu sprechen, (welche Dinge und Sprache dem grossen Haufen der prosaischen Weltleute unbekannt und gänzlich unverständlich sind) fast ausschliesslich einen gewöhnlichen Gaul zu reiten, wodurch er, so auf niederer Bahn fortzutraben gezwungen, spät oder früh ins Wasser der Alltäglichkeit gerathend, gar bald seinen Untergang findend, noch glücklich zu preisen ist, wenn die Undinen ihn in ihr feuchtes Reich herabziehen, und er sonach noch ein poetisches Ende nimmt.

Wie viele hochbegabte Künstler-und Dichter-genien, verschwinden im Wellenschlag der Zeit, mehr oder weniger auf ähnliche Weise.

AMOR UND DAS MÄDCHEN.

Amor sich krank oder schlaftrunken stellend, wird von einem jungen unschuldigen Mädchen mitleidig auf den Rücken genommen, um denselben nach ihrer Wohnung zu tragen und da zu pflegen; was ihr der Schalk nach seiner Weise wohl bitter vergelten wird

DES GENIUS GEISSLUNG.

Überfallen und niedergeworfen von zwei kräftigen Unholden, die ihn mit Flamengeisseln furchtbar auspeitschen, und fest bei den Schwingen gehalten, wodurch manche Schwungfeder verloren geht, strebt vergebens dieser Engel sie zum Mitleid zu bewegen, und sich frei zu machen; auf das Gebot ihres auf einer Wolke reitenden, sich an den Qualen des gepeinigten weidenden Obern, lassen sie nicht eher nach, bis ihnen ein anderes Opfer angewiesen wird. So gepeinigt und gestraft für unbekannte Schuld fühlt sich gar oft der gute Engel im bessern Menschen, und vermag nichts dagegen zu thun als auszuhalten und zü dulden; er verliert auf einige Zeit die Schwungkraft, bis die verletzten Schwingen durch neue Federn ersetzt, neue Kraft zum Aufschwung erhalten.

DER LIEGENDE AMOR.

Amor, behaglich an einem Baum hingestreckt, blickt lächelnd und verschmitzt, mit halbgeschlossenen Augen, nach irgend einem Gegenstand, Mädchen oder Knabe, und scheint auf Neckerei zu sinnen; seine Waffen liegen nachlässig hingeworfen umhers unweit von ihm das Taubenpaar seiner Mutter sich schnäbelnd.

MORITZ RETZSCH.

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